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END PLAY

by Koshi Takashima

After the big mid-game battles, which follow the jockeying for position of the Fuseki stage, come the finishing touches which the Japanese call "Yose". These are the sealing off plays, usually along the border, and often the game is won or lost in the course of this end-play. Proper timing and the skillful use or seizure of sente at this time can easily gain 15 or 20 points.

We can distinguish three types of position, as illustrated in Figure 1:

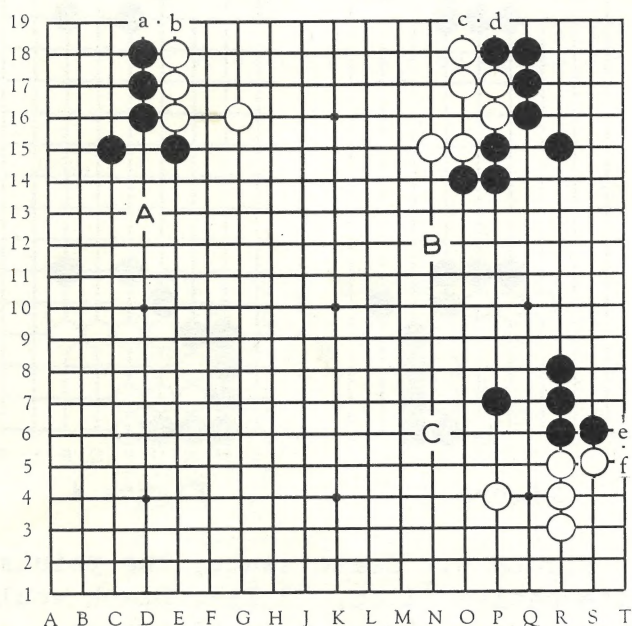


Figure 1

A. Sente-sente:- positions where either side can play with sente. If White plays at a, Black must answer or lose quite a few points. Similarly, if Black plays first, at b, White must answer.

B. Sente-gote: sente for one player, gote for the other. If 1 at c, White must answer; if 1 at d, Black can tenuki without much loss, or reply 2 Q19, whereupon White must play 3 at c or lose the stone at d, after which Black has sente and can play elsewhere.

C. Gote-gote. 1 at e loses sente, so would 1 at f. In either case, the obvious answer calls for a protective reply - thus 1 at e, 2 T7, 3 T5, and now Black has the lead.

The player who can first break away from the big battles should go around the board selecting all the sente-sente places first, then the sente-gote points. Finally the gote-gote positions are finished off by alternation. In selecting the sente-sente positions, one chooses first the plays which it would be most expensive for the opponent to ignore. Otherwise the opponent may break away for a moment to make a big sente play of his own choosing - big in the sense that it must be answered, not necessarily big in the sense that of itself it nets him many points. This diversion concluded to his satisfaction, he can return to the original position and make his defensive reply. This sequence of events is to be prevented when possible, though it cannot always be avoided, for sente changes hands rapidly in the end game.

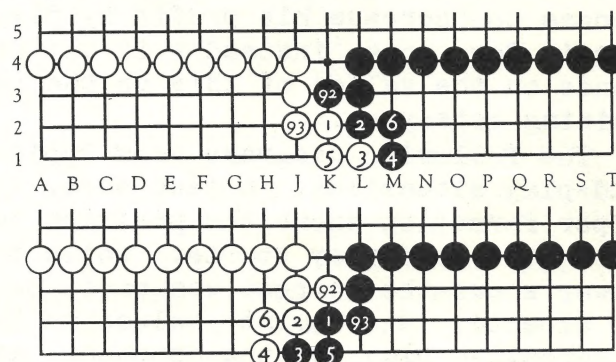


Figure 2

Figure 2 shows a highly artificial situation constructed to illustrate how the value of a yose play is calculated. In the upper sequence, W plays first, and keeps sente. It would be gote for him to play K3, so we can assume that almost invariably B will, sometime later, get a chance to play 92, whereupon W must guard with 93 (numeration arbitrary). In the lower

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sequence the roles of the players are reversed. Now the local scores in territory points are White 25, Black 22 in one case, Black 25 White 22 in the other. In one case White "wins" by 3, in the other, Black by 3. The difference between these two events is, then, 6 points. This is what this particular sente-sente yose is worth; the calculation is always versus the result obtained if the opponent plays first instead. After the value given the word "approximately" is always understood, since we cannot be completely certain that the 92 - 93 plays will be as stated. When the player having sente gets to his last sente play, he may choose to increase his profit by playing it for gote instead - it all depends on the values of this vs the remaining gote-yose.

The following diagrams show typical end-play situations. In each case, the upper formation shows the position before the end-play starts, while the lower shows the correct sequence. Sente aspects, and point values vs the alternative play by the opponent are given for each position. The first group of positions shows plays on the first or border line.

Figure 3. Sente-sente. Worth four points as against the alternative °1 R1, °2 S1, °3 Q1 after which B must guard against °S2 by playing °S2, °T2 or °S3. This is one of the most common yose.

Figure 4. Sente-sente, six points. In this position White must give more

ground than in Figure 3; if °2 O1? °3 O2. Alternative, °1 M1, °2 L1, °3 N1, °4 L2.

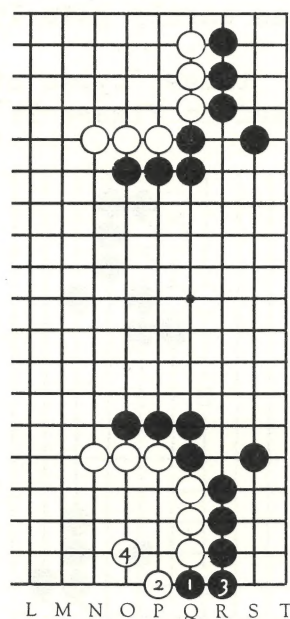


Figure 3

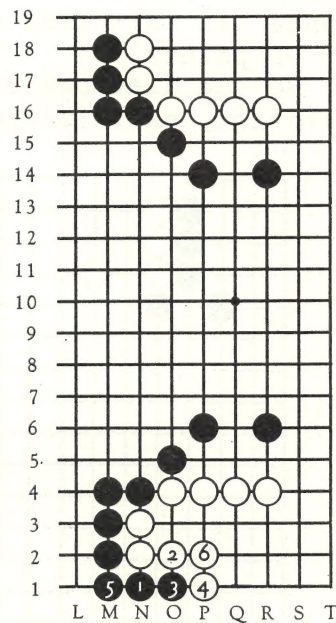


Figure 4

Figure 5. Sente-sente, two points. Alternative °1 S5, °2 T3+. Black would then take sente to play elsewhere, so that later W would get to play T5. If this were the last yose on the board, B could continue with °3 T5 himself, for a profit of two more points with gote.

Figure 6. Sente-sente, eight points. Alternative °1 T6, °2 T7, °3 T5, °4 S8.

Figure 7. Sente-gote, four points. If B tenuki instead of at °2 then W gets seven points but with gote, playing °S1, °T3. °2 S1 is the right place; if T3 instead, then °S1; if °2 R1, then Ko (°3 T2, °4 P1, °5 S1). Alternative, °1 Q1.

Figure 8. Gote-gote, seven points. Usually *4 would be played at S1, as in Figure 7, which saves three points-but not in this case! If *4 S1, then °5 S6, and B loses two stones (S8,S9). Alternative, °1 Q1.

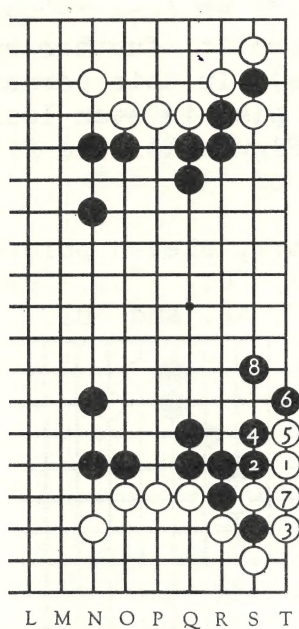


Figure 5

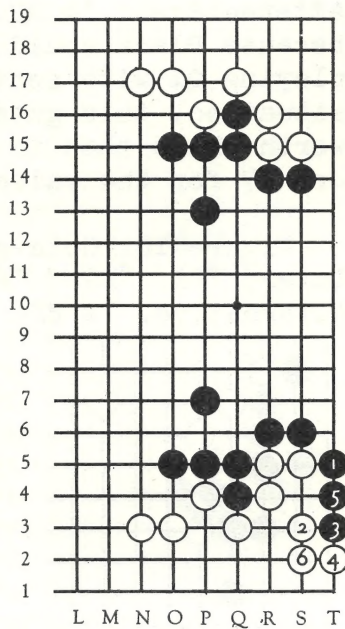


Figure 6

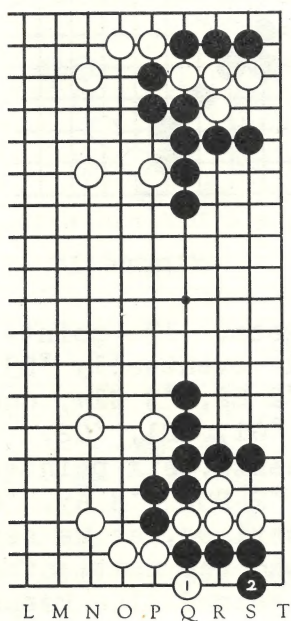


Figure 7

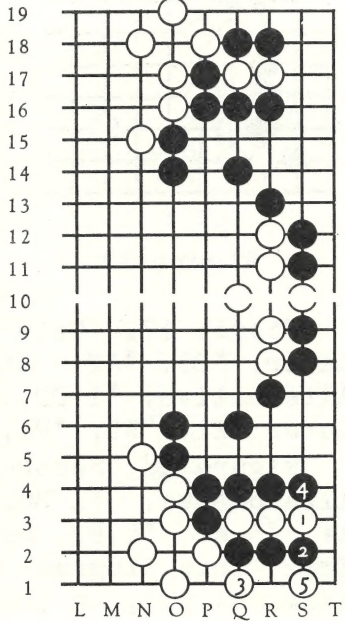


Figure 8

Figure 9. Gote-gote, five points.
 •1 is a fine play. Later °C1, °A3, and
 °A1. Alternative, °1 A4, °A6, °D1.

Figure 10. Gote-gote, 3 1/2 points.
The half point, because later *A2, *A3

and Ko. If °1 B3 instead of B1, (hoping for °2 B4, °3 B1, °4 A3, °5 C1, °6 C4+2 which would be four points with sente for W) then °2 B1 and W loses.

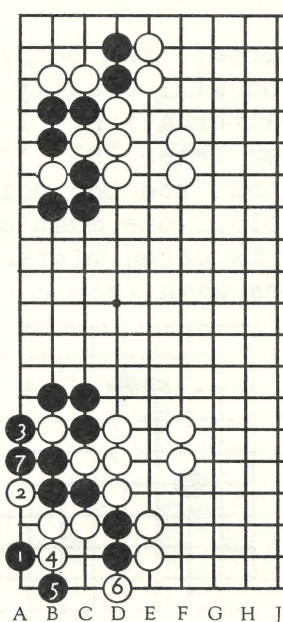


Figure 9

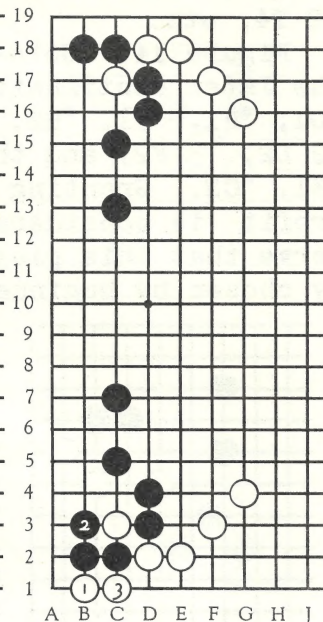


Figure 10

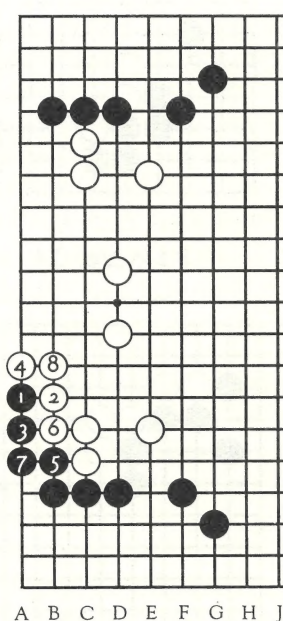


Figure 11

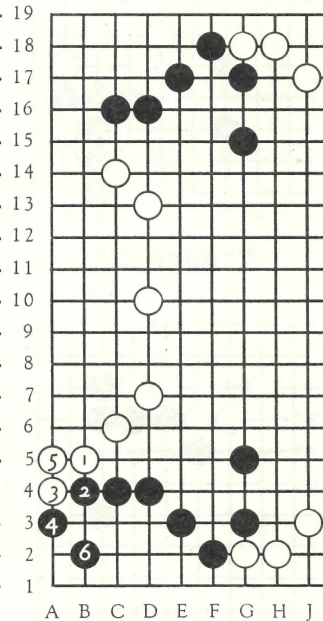


Figure 12

Figure 11. Sente-gote, nine points.
This is the so-called "monkey jump".
Alternative, °1 B5, °2 tenuki (°2 A5
would be gote) and now or later °A4,
°A3, °A5, °B3.

The following figures 12 to 28 show common second line plays.

Figure 12. Sente-sente, six points.
See introductory discussion above.

END PLAY

Figure 13. Sente-gote, 11 points. This shows the penalty of ignoring a play (°S5) like °1 of Figure 12. Alternative, °1 S4, followed by the usual °2 T4, etc.

Figure 14. Gote-gote, ten points. The later continuation will usually be °G1, °H1, °F1, °H2. Alternative, °1 E2 °2 D2, °3 F2, and then later °D1, °C1, °E1, °C2. Granting that the ten point profit is considerable, one must observe that this play is often mistakenly chosen by beginners when they could

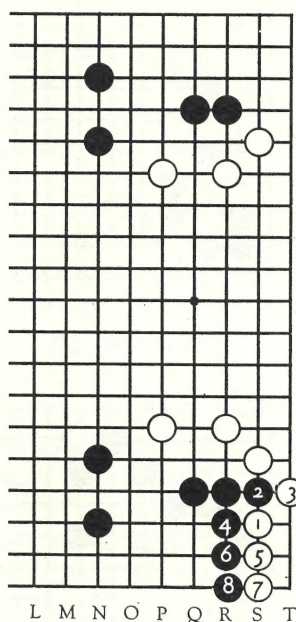
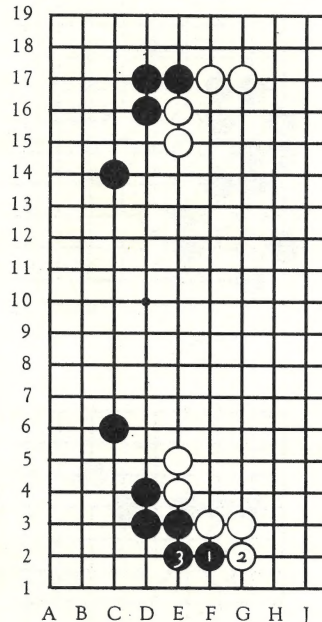


Figure 13



coin of Figure 17. After °3 T7, White tenuki. Later B can continue with °T5, °S4, °T4, °T3, °T6, °S3. Overall, this is 13 points vs the alternative °1 S6, °tenuki, later °T8, °S9, °T9, °T10. In special cases, the capture of the second line stone can be sente, as the next figure shows.

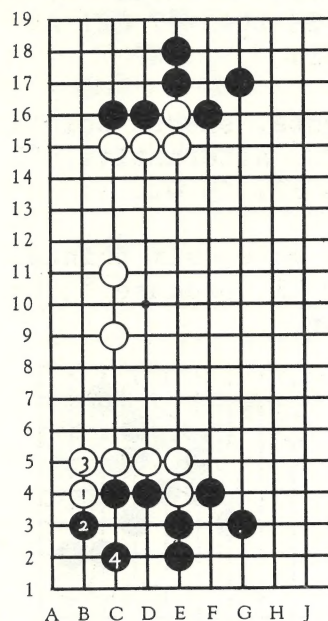


Figure 19

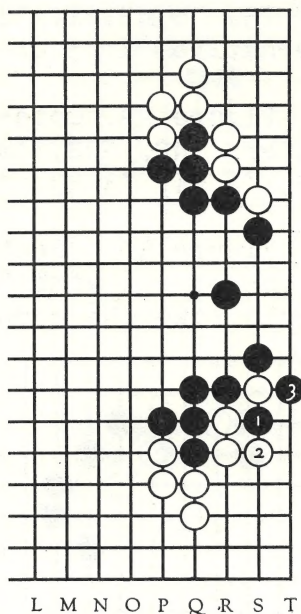


Figure 20

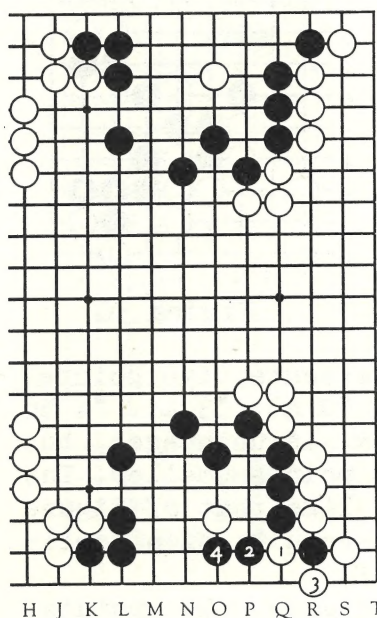


Figure 21

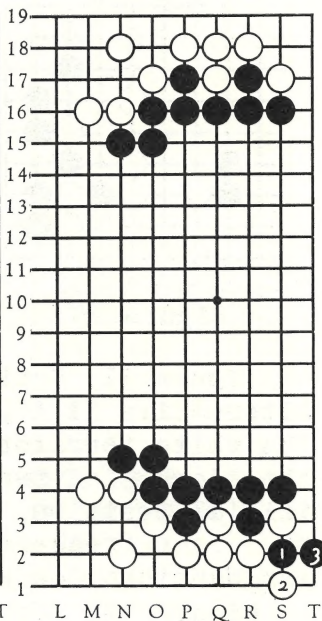


Figure 22

Figure 21. Sente-gote, 12 points. Alternative, °1 Q2, later °S1, °T2.

Figure 22. Gote-gote, nine points. Alternative, °1 T2, later, °T4, °T5, °T3, °S5. If B is not in condition to

win a Ko fight, he must play S5 instead of T5 in answer to °T4 (whence, of course, °T5, °T6, °T3, °S6, and the nine point difference has become 11).

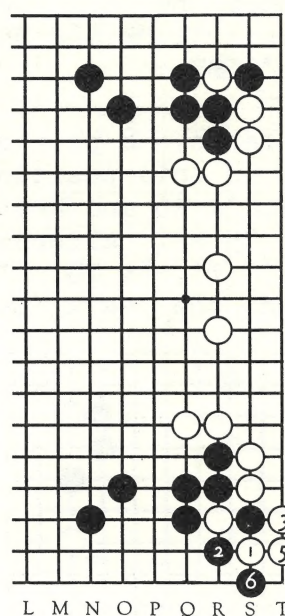


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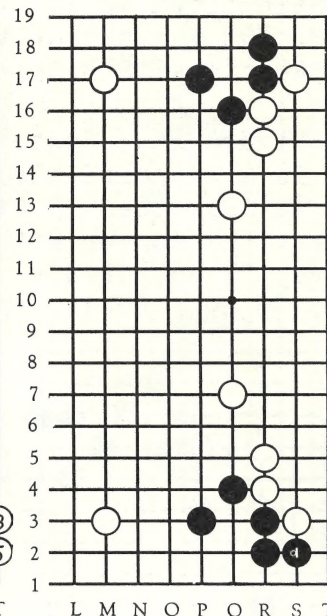


Figure 24

Figure 23. Sente-gote, seven points. °4 is played at R3. Alternative, °1 T4 °2 T5, °3 T3, °4 S6, °5 R2+; Black thus gains six, White loses one point. Or B can choose to retain sente and win only two points by °1 T4, °2 T5, °3 S2, °4 T3, and later °T2, °R2. If it is B's play, then, the situation can be called sente-sente two points, or gote-sente seven points.

Figure 24. Gote-gote, 13 points. Alternative, °1 S2. An important point for both players. Continuation later, °S4 - see Figure 20.

(Continued on next page)

ROBERT GILLOOLY, our far-flung Vice-President, continues to make good use of his opportunities in Japan. He now has the distinction of being the only Association member to have played with Go Sei-gen (seven stones). The master won - eight points. Another noteworthy occasion was a game with the 7th Dan master Hasegawa at seven stones. Bob's opening plays in this one were beautiful; it will be published, with com-

(Continued on page 39)

END PLAY

Figure 25. Sente-sente, 8 points. If W plays tenuki instead of °4, he converts °1 to gote at a loss of five more points, or thirteen total. The continuation would then be °B2, °C2, °A3, °C3. Alternative, °1 B5, °2 B6, °3 A6, °4 A7, °5 A5, °6 B7.

Figure 26. Sente-sente, 8 points. °1 is a standard play in this position; if °2 S6, then °3 S4, °4 R6 and White takes the corner with °5 R2. Alternative, °1 S6, °2 S7, °3 T7, °4 T8, °5 T6, °6 S9. (This, and the next two

figures are more complex and less frequently seen.)

Figure 27. Sente-gote, 11 points. Alternative, °1 R5.

Figure 28. Sente-gote, seven points. °5 is good; the reply is °6 R3, then °7 T3, °8 N2. If °6 T3 then °7 S2! Alternative °1 P3 or T2.

Figure 29. Gote-gote, eleven points. Later, °N2, °O2, °M2. Alternative, °1 Q2, °2 Q4, °3 R3, °4 P2, °5 Q1.

Figure 30. Sente-gote, six points. B cannot cut with °2 R1 because °3 R3 would take the corner.

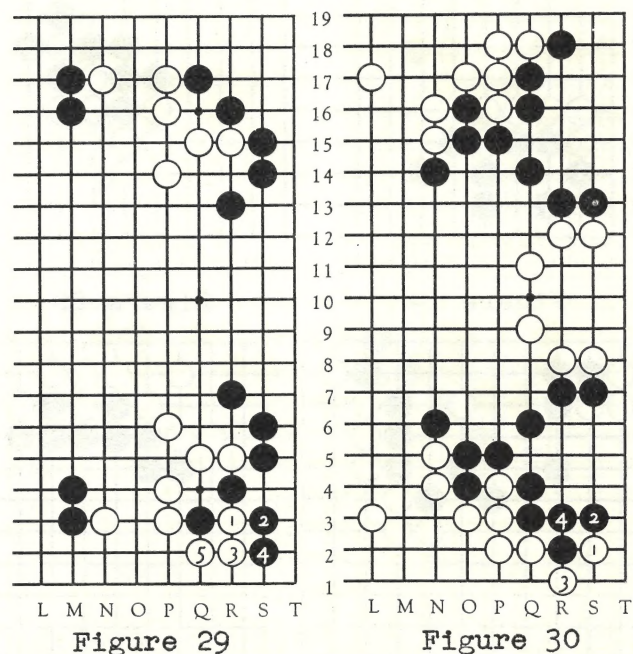
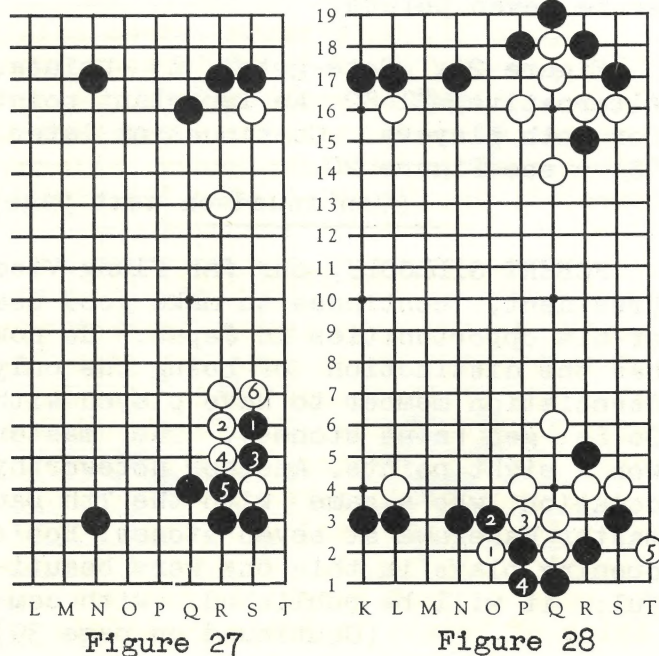
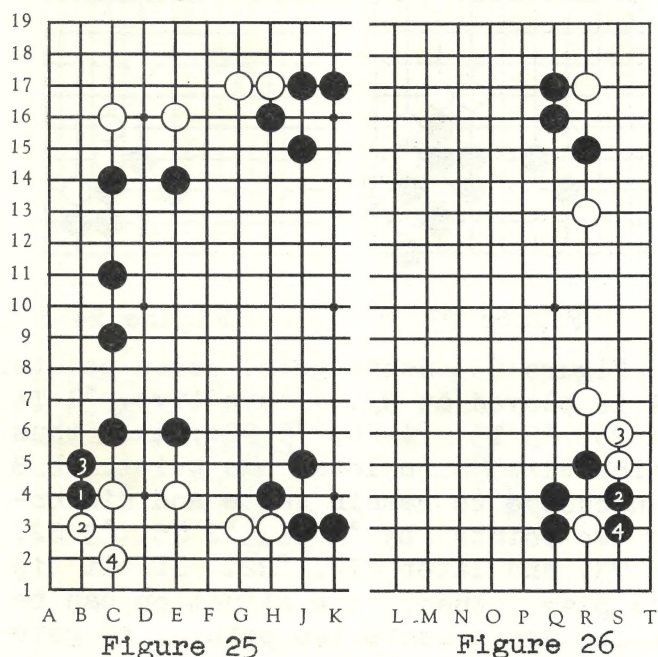


Figure 31. Sente-sente, two points. Alternative °1 A5, °2 A6, °3 A4, °4 B6. The white territory is unchanged, but the black is two points smaller. The initial position, like that of Figure 32, is a frequent result of a familiar handicap Joseki.

Figure 32. Gote-gote, 14 points. Alternative, °1 C2. Because this time there is a black stone at C8, rather than C10, W cannot play at C4 to arrive at the initial position of Fig 31.

Figure 33. Gote-gote, six points. The plays not shown are °7 F2+, °8 F3,

°9 F1. Alternative, °1 F1. (For Black to play °1 D1 would be to play "dame with sente".)

Figure 34. Sente-gote, four points. Alternative °1 O1.

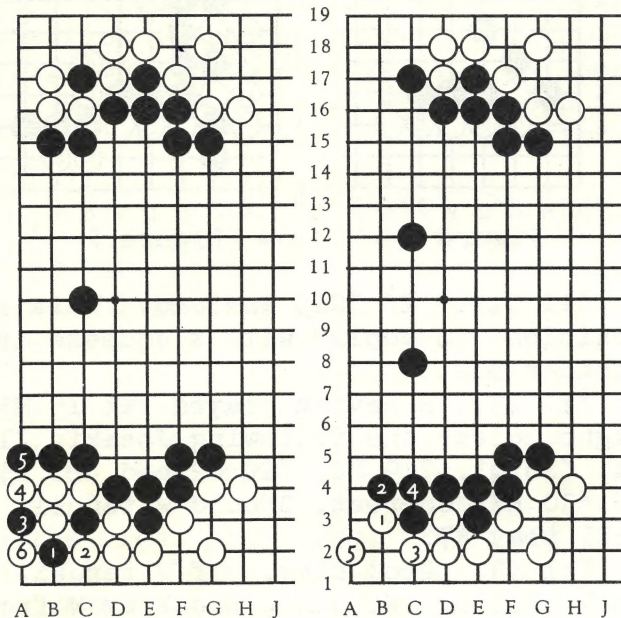


Figure 31

Figure 32

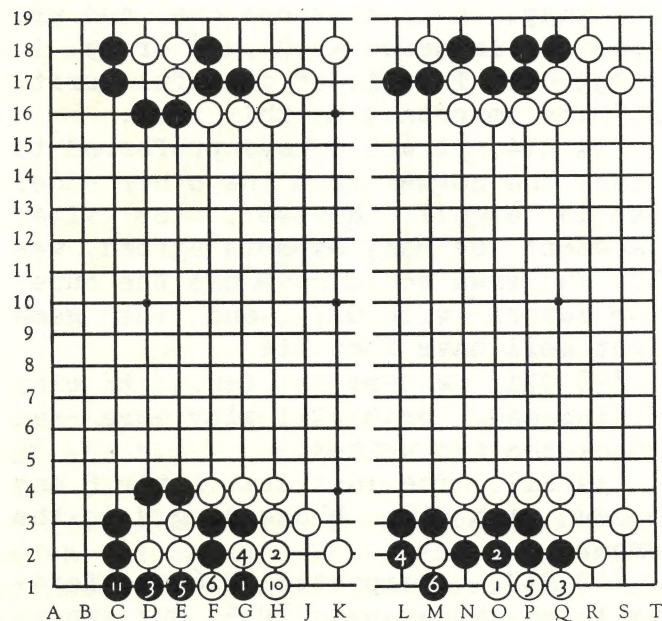


Figure 33

Figure 34

Figure 35. Sente-sente, five points. After °8, Black should tenuki, which later leads to °A7+, °A4. Alternative, °1 A4, °2 A3, °3 A5, °4 B3.

Figure 36. Gote-gote, 18 points. One of the biggest yose. °1 is a good

play. Alternative °1 C3, later °E1, °F1, °D1, °F2.

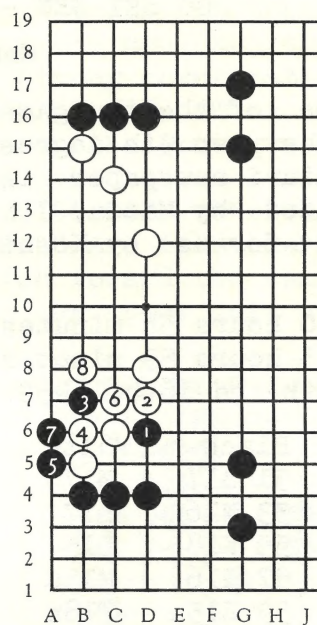


Figure 35

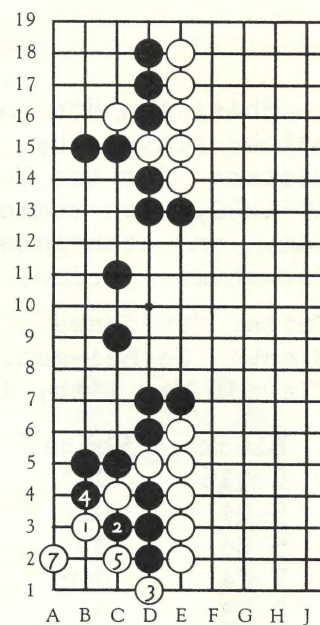


Figure 36

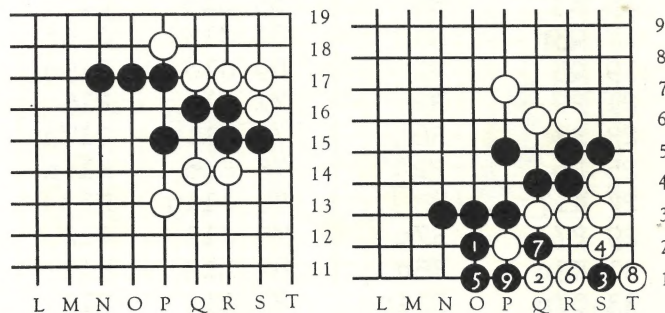


Figure 37

Figure 37. Gote-sente, three points. °3 S1 is good - if °3 O1 instead, then °4 S1, and White would have three more points in the corner. This position is often seen in handicap games. Alternative, °1 O2, °2 N2 - later °O1, °Q1.

(Continued from page 37)

ments, in our next issue. Another game of interest, which came out jigo, was with one of the three Honda sisters, - Miss Sachiko Honda, professional Shodan, at five stones. [After seeing a group photograph taken when the senior Miss Honda (4th Dan) won the Women's Championship match, we are compelled to remark that Fuseki is not the only thing of beauty in Bob's Go-life!]

GO SEI-GEN - FUJISAWA MATCH

Game 8

This, the 8th game of the ten game match played by the two 9th degree masters for the Yomiuri newspaper in 1951-52, is commented by Maeda, 7th Dan, and translated for us by Koshi Takashima, Shodan.

White: Fujisawa, 10 hours 56 minutes
Black: Go Sei-gen, 3 hours 59 minutes
Played: May 14th, 15th and 16th, 1952.

| Black | White | Black | White |
|---------|-------|---------|-------|
| 1 Q16 | C4 | 51 S17 | M17 |
| 3 Q4 | D17 | 53 N16 | L17 |
| 5 E4 | E3 | 55 K18 | L15 |
| 7 F4 | D4n | 57 K16 | M15n |
| 9 F3 | E2 | 59 E15n | F18n |
| 11 C14n | C16 | 61 E18 | E17 |
| 13 C11 | O3 | 63 D18 | D14n |
| 15 M3 | R3 | 65 D15 | C15 |
| 17 Q3n | R4 | 67 C13 | G18n |
| 19 Q5 | Q2 | 69 C18 | G15n |
| 21 P2 | R2 | 71 F16 | F15 |
| 23 P3 | R6 | 73 E14 | G17n |
| 25 D6 | F2 | 75 E16 | H14n |
| 27 K17 | H3 | 77 J14n | H13 |
| 29 P7 | R7n | 79 J13 | J12 |
| 31 K3n | H5n | 81 L13 | K12 |
| 33 C7n | R14n | 83 L14 | N14 |
| 35 R15 | Q14 | 85 N13 | O14 |
| 37 O16 | Q11n | 87 H12n | F13 |
| 39 F17n | R17n | 89 G12 | F12 |
| 41 S15n | P17 | 91 G10 | F10 |
| 43 P16 | O17 | 93 F9 | F11 |
| 45 Q17 | Q18 | 95 H10 | C17n |
| 47 N17 | N18 | 97 B17 | B16 |
| 49 R18 | P18n | 99 B18 | D13 |

*8 D4. If *8 F3, see Figure 1. In this Figure White may play 12 G3 at G4 instead. The continuation would then be as shown in Figure 2, ending with *32 at G7 or J5. Black has given up the corner for outside advantage, and is slightly better off than White. If, however, B seeks to take the corner instead, he must capture the three whites on line 3 through the following variation: *19 D2, *20 H3, *21 G2, *22 D5, *23 F2, *24 C6+.

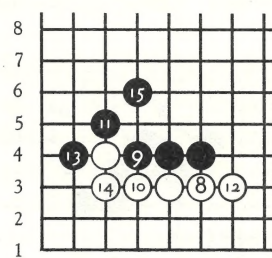


Figure 1

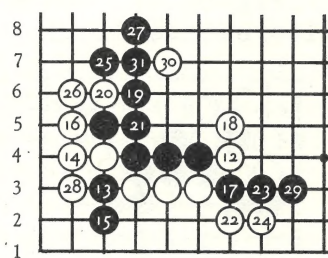


Figure 2

*11 C14. If *C15 instead, W is in position to reply with a squeeze attack at D12.

*17 Q3. B having played at 15 M3, might elect the following Joseki: *17 R4, *18 Q3, *19 P4, *20 O2 and *21 N5.

*30 R7. Correct. Should W tenuki, B will play R7.

*31 K3. Good play. If W tenuki, B will follow with H4, blocking W from the center.

*32 H5. Fujisawa spent two hours on this play. It is a strong one, and prepares for invasion at O5, C8 or D9.

*33 C7. This is of doubtful merit. *F17 was important at this time.

*34 R14. I would have preferred to attack the corner from the other side, that is at O17. However, the vital placement, as many experts agreed, was G17. Fujisawa would have had the superior Fuseki with G17, and the game might well have been his.

*38 Q11. W dare not tenuki to play G17 instead, or B will play here and attack the two whites.

*39 F17. The last oba. Later B may follow with E15, blockading W in the corner.

*40 R17. I expected *F16 to forestall the threatening *E15. But apparently Fujisawa felt that in that case he could reduce the black center easily enough with an attack at D8.

*41 S15. Go Sei-gen thought for over 40 minutes, and rejected the usual and simple *41 Q17, *42 S15, *43 S16 or R16. *41 S15 initiates very complicated play.

Game 8

°50 P18. The first day ends with this sealed move. W generally replies at L17, but as things stand the continuation would be favorable for Black. Thus: °50 L17, °M17, °L16, °M18, °L18, and °P18.

°58 M15. W has managed to establish himself on the upper border, with possibilities toward the center. As long as B can play M19, this white group is not safe, but White is in no immediate danger.

°59 E15. Black has gained the tempo for the blockade mentioned above.

°60 F18. A surprise. I had expected the more important °J14 or °05, since the upper left corner is quite safe without F18. If B attacked, the play might go as follows: °B15, °B16, °E18, °D18, °E17 and °B18. However, °F18 is good too. Now begins the big fight.

°64 D14. A serious mistake. °F16 was the right play here, followed by °G17, °C18, °G18, °E16, and W would have saved the corner.

°68 G18. W should have played F15 instead. This leads to the capture of °D15 and °E15 as shown in Figure 3, and White still has a chance to win.

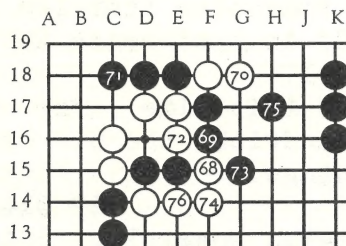


Figure 3

°70 G15. Again °F15 was the critical point! When Fujisawa played °70 G15 and °72 F15 he must have miscalculated.

°74 G17. White is forced to relinquish the corner. He had apparently planned to play °74 C17 instead, expecting to capture the three blacks in the corner and now realizes his mistake. - The continuation following °74 C17 would be °75 G17! °76 H17, °77 H16! obviously poor for White.

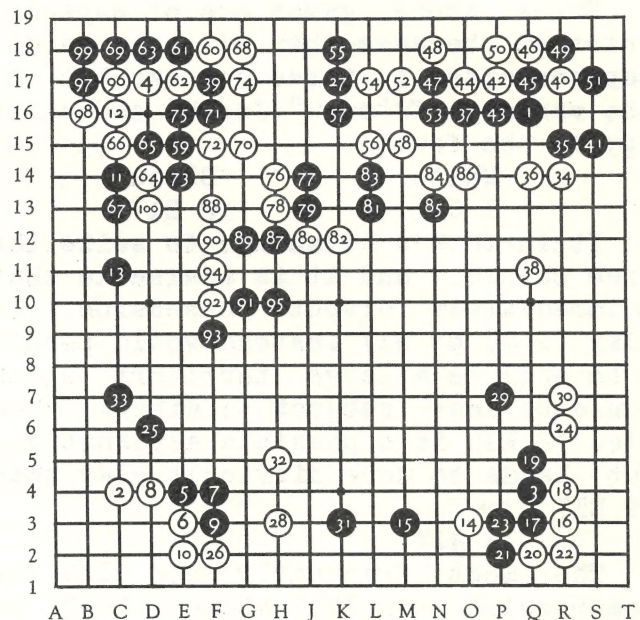
°76 H14. The loss of the corner is big. °76 J15, assuring capture of the three blacks on line K, was not sufficient compensation, since it would

leave B free to play N7, protecting and enlarging the southeast.

°77 J14. B takes advantage to rescue his men, and through them initiate a strong counterattack.

°87 H12. Thus a pitched battle between the contiguous enemy groups is launched.

°96 C17. The whites on lines F, G and H are in danger. W gives up expansion toward the center to concentrate on the upper left corner and side.



1 - 100

| Black | White | Black | White |
|----------|-------|----------|-------|
| 101 E13 | D12 | 117 D8n | A13 |
| 103 E12 | C12 | 119 G16n | 02n |
| 105 B12 | D11 | 121 01 | N1 |
| 107 E11 | D10 | 123 P1 | 05 |
| 109 E10 | D9 | 125 N2 | N3 |
| 111 E9 | B14 | 127 M1+ | M5 |
| 113 B13 | B11 | 129 P6 | K5n |
| 115 B10n | A11 | 131 N8n | |

°115 - 117. Beautiful play!

°119 G16. Black cuts and averts the threat of losing the corner through °A17 and °E19. Now Black is definitely ahead.

°120 02. W tries a desperate attack in the lower right quadrant, but fails.

°130 K5. End of the second day.

°131 N8. When Fujisawa saw this sealed play put on the Go-ban the following morning, he resigned.

THREE STONE HANDICAP OPENING

Bruno Rger

[This is the last in a series of handicap openings taken from "Das Vorigespiel beim Go", by Bruno Rger. As usual, Black's play is so precise as to indicate that he has received too great a handicap, but the play is very instructive nevertheless.]

Three stone games are of especial interest because they have the handicap character in three corners but add the variety of "even" Joseki and strategy in the fourth.

| White | Black |
|-------|-------|
| 1 C16 | 2 E17 |

It is to W's advantage to seize the free corner, and it is advisable that B immediately dispute possession. To play *2 C7 or N17 instead would permit W to enclose a large territory which would be less subject to attack than B's. *2 E16 is a possible alternative, but leads to more difficult play than *2 E17.

3 H17

The most frequently used play for compressing the *E17 stone. *G17 or J17 are possible alternatives. White threatens to continue with D17.

4 C17

B had two other possibilities. *4 C13, whence *5 D15, *6 C10, *7 F16, *8 D6; or *4 E14, *5 C13, *6 L17 or K17. In the first case he would obtain a strong position on the lower left, still threatening to play at C18 upon opportunity; the second line of play is an attack on the H17 stone. *4 C17, however, is the simplest line of play, and makes a safe corner.

5 B17

This is Joseki [see Even Joseki #8, Vol 2 No 1]. *5 D16 would be an error; *6 D17 then would leave W in a poor position.

6 D16

B need not fear *7 C18, because *8 C15, *9 D17+, *10 B16. Since there are no Ko threats of sufficient magnitude at this early stage of the game, White

must fill: *11 C17. Now *12 D15, *13 E18, *14 F17, and W must connect with 15 F18. Finally B secures a large territory on the left border with *16 C11.

7 C15

*B15 is a frequent alternative in even games. Now Black must immediately guard against *C18, therefore:

8 C18

9 D13

It would be unwise for W to tenuki; *10 D13 would be a powerful stroke.

10 C7

If we consider the white strength on the left border, as against his lonely post at H17, we see that White would have welcomed the opportunity to enlarge his left border by attacking the D4 stone from the vicinity of C8. This would have been good double purpose play. The alternative of attacking the Q16 corner with a play at O17 is not as attractive to W; it is more nearly a single-purpose play. We see, then, the reasoning that led Black to choose 10 C7 in preference to 10 N17.

11 O17

Not C9 at this time, for then *12 L17 would sandwich the H17 stone with great advantage.

12 Q14

*R13 is also possible. This third line reply, however, is somewhat more solid than Q14, which because of its lightness and flexibility for further development is to be recommended in the three stone Fuseki. Because of the presence of *H17, W would welcome B's choice of the O16 Joseki at this point.

13 R12

Other possibilities are R9, R10 or R11; R12 is chosen in this case because of its effectiveness as a base for W to make a living on the lower border. A good alternative line of play would have been *14 R9, *15 P12, *16 O14, *17 N16, *18 P17.

15 O3

To attack with *15 R6 would not be

desirable. After a reply at °04, Black would have easy play on the south side.

16 P3

A powerful attack, better in this case than °Q6 because of the presence of °K3.

17 04

18 Q6

19 K5

At this point W would like to play K3, but B is there already. °K5 has a sketchy relation to °04 while threatening to invade between D4 and K3.

20 H4

°H4 is the correct form after °K3, °K5. If °19 L5 had been played, then °20 J4 would have been correct. These relations between attacking and defending stones occur frequently, and the beginner should remember them.

21 R9

Uchi komi at C3 was a temptation for W, but he would thereby lose sente, giving Black opportunity for a squeeze play at R9.

23 S6

22 D3

24 R4

A stodgy, purely defensive play, but necessary. °24 R5? °25 R3! °24 S4? °25 R5, °26 Q5, °27 R3, °28 R4, °29 P2!

25 P15

26 Q15

27 Q18

W strengthens his H17-017 territory, while attacking the black corner.

28 R17

°28 013 would also be good, but R17 is pretty big and removes all fear that the corner stones might be killed. When Black has the choice between two plays of nearly equal value, he should select the more secure, especially in a handicap game.

29 C9

This is the biggest remaining point.

30 L5

°D9 is also possible, but the L5 attack is stronger.

31 L6

Better than 06 immediately.

32 N5

33 06

34 M6

35 08

36 L7

Complications can follow if this play is omitted. Now if B could play D9, the game would be decided; W therefore takes action in this area.

37 E8

38 B9

Better than E7 immediately.

39 B10

Because W has already played at E8 he cannot now play the usual 39 B8.

40 E7

41 F7

42 E6

43 G8

44 B8

45 C10

46 B18

Looks small, but is important. Otherwise W attacks the corner by extension from H17, making his border still bigger and safer.

47 N15

Secures the white border territory and threatens to shut B in by a play at P13.

48 Q12

49 Q11

If 49 R13, then °50 Q13 with later complications for White.

51 P12

50 R13

53 S12

52 Q13

If 53 R11, B makes himself secure with 54 L9.

55 Q10

54 P11

57 H5

56 012

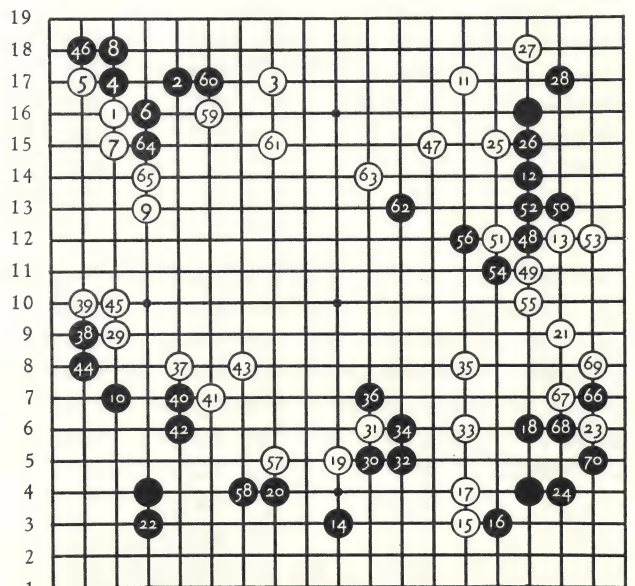
59 F16

58 G4

If °59 P13, then °60 P14 - which would be rather uncomfortable for W.

60 F17

(Concluded on page 47)



1 - 70

HONINBO SHUSAI - GO SEI-GEN 1933-34 GAME

We present the famous game referred to in the biographical note on Go Sei-gen in the previous issue. This trial of strength between the leading exponents of the "classical" and "new" Fuseki was one of the most important games of modern times in its effects on the development of Go. In this connection see Mr Rudolf Aron's letter in Volume 1, Number 2.

Both players have commented on the game, and in addition to paraphrases of most of these comments, we have felt it of interest to note whenever a play took more than one hour.

The game was played at Tokyo between October 1933 and February 1934. Honinbo Shusai won by two points.

Shusai, 9th Dan: 22 hours, 17 minutes
Go Sei-gen, 5th Dan: 22 hrs, 6 minutes

| Black | White | Black | White |
|---------|-------|---------|-------|
| 1 R17n | C16n | 51 R8 | R9 |
| 3 D4 | Q3n | 53 Q8 | Q6 |
| 5 K10n | Q16 | 55 Q9 | R10 |
| 7 R16 | Q15 | 57 O8 | Q11 |
| 9 F18 | R6 | 59 R4 | P6 |
| 11 K4 | M3 | 61 O6 | O5 |
| 13 D10n | E16 | 63 N5 | P4 |
| 15 M5 | O3n | 65 R2 | R3n |
| 17 L3n | M4 | 67 S3 | Q2 |
| 19 L5 | C12 | 69 S2 | N6 |
| 21 G10n | F3 | 71 O7 | M7n |
| 23 F5 | J3 | 73 M8 | L4 |
| 25 G4 | C3 | 75 N4 | N3 |
| 27 C4 | D3 | 77 J4 | K3 |
| 29 O16 | Q12n | 79 L9n | C6n |
| 31 Q10n | O15 | 81 E4 | C10 |
| 33 N15 | N14 | 83 C9 | D9 |
| 35 O14 | O13 | 85 C8 | D8 |
| 37 P15+ | P14 | 87 C11 | B10 |
| 39 O15 | O10 | 89 B11 | D11 |
| 41 P7n | N13 | 91 E10 | B12 |
| 43 L15 | H17n | 93 D7n | E11n |
| 45 R7 | S7 | 95 F10n | C7 |
| 47 S6 | S8n | 97 A9 | A11+2 |
| 49 S5 | Q7 | 99 E8 | B4n |

*1 - 5. Creative innovations in the game of Go are to be welcomed with sympathetic interest, and it is to be regretted that Black's opening plays, characteristic of Shin Fuseki, have already been found wanting and are falling into disuse. [S]

In later years Go Sei-gen no longer recommended K10 during the Fuseki part of the game, saying that it made for harder play later because it is a "one-way" play. [That is: a stone may be placed to seize territory, or with a view to later broader influence. It is best that each stone in the Fuseki period serve both purposes.] The K10 play is purely influence, and by committing the player to a continuation consistent with this strategy, makes for a more difficult game.

*2 - 4. W begins with, and adheres to the "classical" line of play; this should be viewed as simply an expression of my personal faith. [S]

[A somewhat cryptic statement but we are advised that it cannot be clarified without at the same time distorting it. It must be recalled that Go, in the Japanese view, has spiritual values, and that Shusai, already in semi-retirement, had given a life-time to it. The word "faith" is to be taken literally in this context.]

*13 D10. Somewhat weak. *13 E16, then later *O16, would have been better. [Or *13 F16, and later *O14 - see Go Sei-gen's concluding comments.]

*16 O3. *C12 would have been stronger, but I did not want to leave myself open to a black play at O3. Later I realized I could have answered *O3 with P4 quite satisfactorily. The continuation might be as in Figure 1. Or the following sequence as later suggested by Go Sei-gen: *16 F3, *D6, *K3, *J3, *J4, also strong for White.

*17 L3. B should have played O16 instead, then *Q12 and *R13.

*21 G10. Better *21 O16, whence *22 Q12 and *23 H16.

Honinbo Shusai - Go Sei-gen

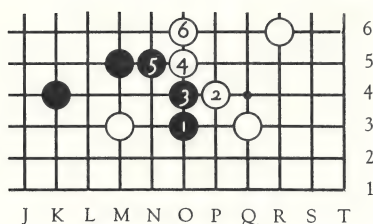


Figure 1

°30 Q12. Time 1:13

°31 Q10. Go Sei-gen thought that he might have played G17 to better advantage, but Shusai commented that Q10 was good.

°41 P7. If °G17 instead, then °07. If °41 N13 then °42 O12, °43 M14+, °44 H17; or °43 F17 and °44 M14. In each case W would have the better of it.

°44 H17. W dare not play Q8 instead exposing his upper left corner to a strong attack at G17. Go Sei-gen commented that H17 was excellent oba at this moment.

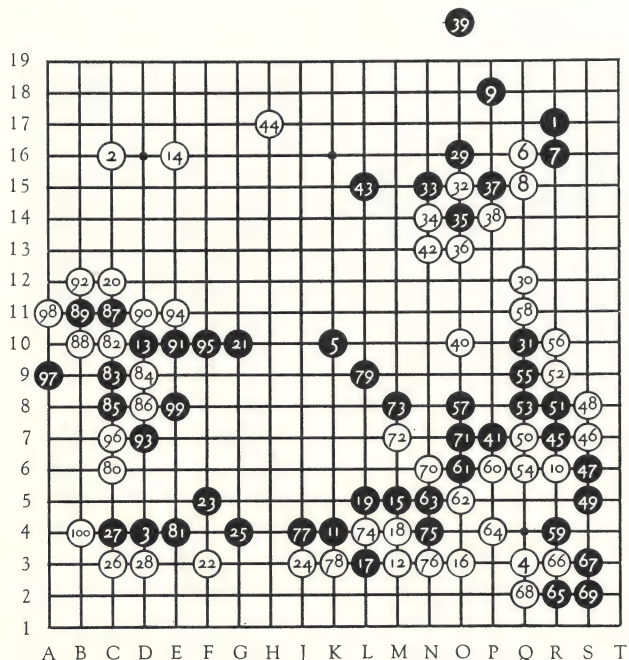
°48 S8. Time 1:26

°66 R3. In view of later Ko threats °Q2 would have been better. [S]

°72 M7. °L4 instead would be premature. [S]

°79 L9. The sequence shown in Figure 2, concluding with °89 L9 or C10 would have been superior.

°80 C6. Time 3:11



1 - 100

°93 D7. °E11 was stronger. [But according to Go Sei-gen after °93 E11, W may play C7, then °A11, °B8, °D12, °F8. This would be poor for Black.]

°94 E11. Time 1:4

°95 F10. Go Sei-gen thought that he should have played H3 instead, then °H2 and °G2, but Honinbo Shusai preferred the more secure °95 F10.

°100 B4. Not °R15 because °B4. [S]

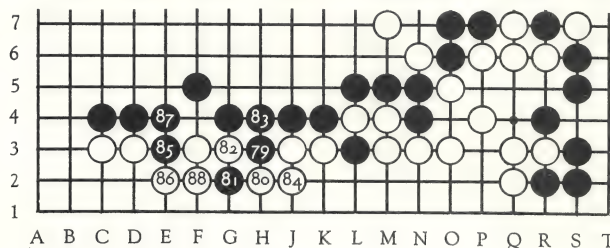


Figure 2

| Black | White | Black | White |
|----------|-------|---------|-------|
| 101 S14n | C5 | 109 F6n | E2n |
| 103 R13 | S12 | 111 F2n | D2 |
| 105 K17n | G3n | 113 H3 | H2 |
| 107 E3 | E6 | 115 H4 | G2 |

°101 S14. Shusai thought that now a play at °H3 should have been tried.

°105 K17. Again Shusai favored °H3. Time 1:29.

°106 G3. Poor. °E6 was called for, then °F6 and °Q13. [S]

°107 E3. This puts White in an uncomfortable position. Time 1:8. [S]

°109 F6. No. °E9+2 would have increased W's embarrassment more effectively.

°110 E2. Time 3:37!

°111 F2. It is difficult to say whether °H3 would not have been better.

°117 F17. W obtains an overwhelming superiority by the sequence of Fig. 3.

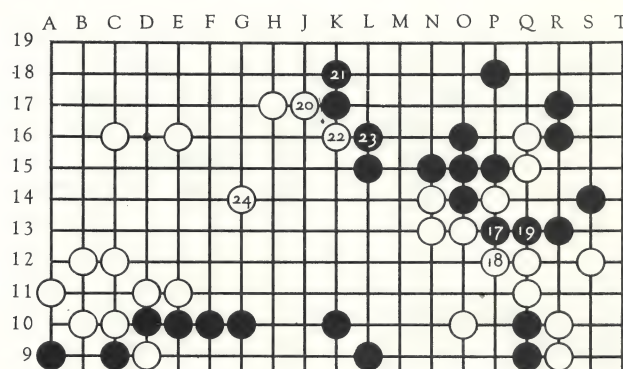


Figure 3

Honinbo Shusai - Go Sei-gen

| Black | White | Black | White |
|----------|-------|----------|-------|
| 117 F17n | J17n | 159 F4 | H8n |
| 119 D17 | C17 | 161 J8n | K12 |
| 121 G16n | H15n | 163 F12 | F11 |
| 123 G15 | K15 | 165 H10 | J14 |
| 125 H16 | J16 | 167 J12 | J11 |
| 127 H14n | L16 | 169 J13 | K13 |
| 129 M15 | L17 | 171 K11 | F13 |
| 131 P13 | P12 | 173 L14 | J10 |
| 133 Q13 | E7 | 175 J9 | H12 |
| 135 E9+2 | F7 | 177 G14 | N9 |
| 137 G7 | N18 | 179 D14 | N8 |
| 139 C18n | E17 | 181 T7 | T9 |
| 141 E18 | D16 | 183 N7 | D13 |
| 143 D18 | G18 | 185 M11n | P8 |
| 145 B17n | B16 | 187 M6+ | O9 |
| 147 B18 | O18 | 189 L7+ | F8 |
| 149 P19 | F18 | 191 G8 | P10 |
| 151 E19 | G12 | 193 R12 | S11 |
| 153 K14 | J15 | 195 C14n | E14 |
| 155 F14 | H11 | 197 G11 | E12+ |
| 157 H13n | E5 | 199 E15 | E13 |

*118 J17. White must engage in this life or death struggle, there is no other way to win the game. [S]

*121 G16. *F16 instead might have been stronger.

*122 H15. Time 1:10

*127 H14. Figure 4 shows the continuation if *127 G14. This is difficult play for W, but it appears that he can avoid serious loss. Since W has no Ko threats of consequence, *130 M15 instead of L17 would be out of the question; it leads to Ko through *131 M16, *132 L14+, *133 L17, *134 M17. [S]

*139 C18. Shusai expected *E14 here.

*145 B17. It would have been better for Black to protect against the cut at F18.

*157 H13. Honinbo thought this was

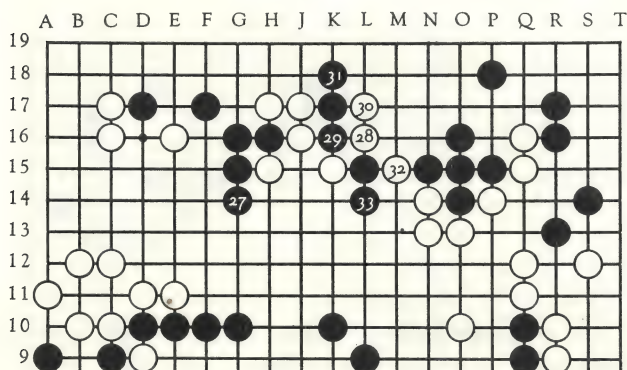


Figure 4

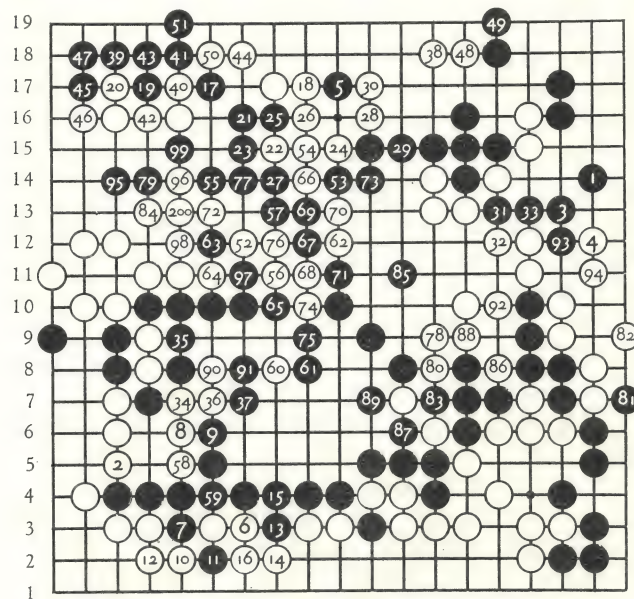
a bit premature. *F12 came into consideration.

*160 H8. Through this play and the later threat of a breakthrough at N9, Black gets into serious difficulties, and it is questionable whether he can still win.

*161 J8. Go Sei-gen meditated for one hour and 25 minutes before deciding on this dangerous play, but there was no easy way out.

*185 M11. Time 1 hour.

*195 C14. *E14 might have been better here.



A B C D E F G H J K L M N O P Q R S T

101 - 200

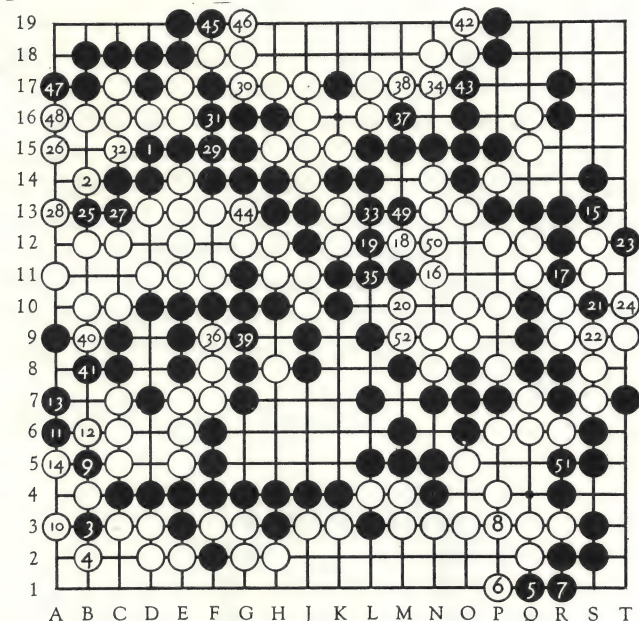
| Black | White | Black | White |
|----------|-------|-----------|-------|
| 201 D15 | B14 | 227 C13 | A13 |
| 203 B3 | B2 | 229 F15 | G17 |
| 205 Q1 | P1 | 231 F16 | C15 |
| 207 R1 | P3 | 233 L13+2 | N17 |
| 209 B5 | A3+ | 235 L11 | F9 |
| 211 A6 | B6 | 237 M16 | M17 |
| 213 A7 | A5+ | 239 G9 | B9 |
| 215 S13n | N11 | 241 B8 | O19 |
| 217 R11 | M12 | 243 O17 | G13 |
| 219 L12 | M10 | 245 R19 | G19 |
| 221 S10 | S9 | 247 A17 | A16 |
| 223 T12 | T10+ | 249 M13 | N12 |
| 225 B13 | A15 | 251 R5 | M9n |

*215 S13. Possibly *N11 would have been stronger.

*252 M9. The last play; White has won by two points. Honinbo Shusai added: I have played, in all, eight impor-

tant decisive games, (one against the late Nakagawa 8th Dan, another against Karigane) and even though I have won each one of them, there was no opponent so formidable as young Go Sei-gen.

Go Sei-gen's final comment may be paraphrased as follows: This game was played when I was changing my style, and started with an extraordinary Fusesiki. I question whether the White counter-measures were always the best which could have been chosen. For example °12 M3 gave Black the opportunity for °13 F16, whence °14 D14, °15 O16, °16 Q12, °17 D10, creating a situation favorable to Black. Actually Black played the less forceful 13 D10, however. In the mid-game several separate battles can be distinguished (50-69; 70-79; 80-99; 117-130) and the game remained undecided. Then Black tumbled at 145 and when White made his excellent play at 160, the general situation was determined. What an unforgettable game!



201 - 252

Three Stone Game - Concluded

61 H15

62 M13

An important extension threatening a reduction of W's area. A White play at P13 would now be more pointless than ever.

Sir:

Go players decide by mutual agreement which stones are dead and that the game is over. These conventions are the simplest means of finishing the game, and they almost always work. But two recent publications (articles by Mr C C Ing and Professor L S Yang, AGJ, IV, 1) show that these informal conventions need the support of formal rules.

These publications, and a reference to the Robinson-Olmsted rules by Professor Ralph H Fox (AGJ, II, 3) suggest a brief preview of "The Structure of Go" - which is the report of an investigation started by Dr John M H Olmsted and myself some fourteen years ago, and they also tend to force our hand. We would prefer to let the book speak for itself; but final revision, being an extra-curricular activity, requires still more time. In the space here available we can speak only in general terms. Details, and the qualifications required by a condensed summary, must await final publication.

Our thesis might be stated as follows:

(1) The shift from the wei-ch'i to the igo concept of territory - from points both occupied and surrounded, to points surrounded minus captured and dead stones - converted a logical into an illogical game structure. In igo, situations exist which cannot be resolved by actual play but require ex-cathedra decisions by an authority. (Nippon Kiin Igo Kiyaku contains such decisions made after at least two decades of discussion and compromise by Nippon Kiin's professional players. In view of the magnitude of the task,

(Continued on page 48)

63 L14

64 D15

65 D14

66 S7

67 R7

68 R6

69 S8

70 S5

With this last series of plays B makes the corner completely safe and retains sente. The game is now decisively his.

Nippon Kiin deserves credit for making definite and unequivocal decisions in all disputed situations, whatever we may think of the decisions.)

(2) In a revised wei-ch'i, all anomalous and indeterminate situations can be resolved by actual play. A shift to the wei-ch'i count - with territory defined as points both occupied and surrounded - would solve the problem of an irrational go. But Americans who learned the game under Japanese tutelage are not likely to accept the wei-ch'i count.

(3) There is, therefore, need for rules which will restore the ancient logic of the game, resolve anomalous situations by actual play, and yet retain the convenience of the igo count. In "The Structure of Go" we have developed such rules. They provide for formal ending of a game (when necessary) by a series of pass-plays. Each pass-play penalizes the player one point. In combination with the rule of generalized Ko, (see below) these rules result in endings which are logical and free from anomalous situations. The simplest settlement of a game is still by mutual agreement, and invocation of the rules is required only on the occasions when agreement cannot be reached.

In order to justify our rules we investigated the mathematical foundation of the structure of go, and reconstructed from internal and linguistic evidence a possible course of development from an assumed primitive form of the game which we call yi, the earliest known name for the game. The preliminary edition of our book, published in 1941 [of which no copies are available] anticipates in all respects the Taiwan (Formosa) Wei-ch'i Association rules. What we then called reconciled wei-ch'i shows also three further changes:

(1) The Wei-ch'i Association rules prevent an earned point when the first player fills the last dame. But certain other points earned by occupation are not earned points in igo. An example is one-sided dame, figure 1. There are two dame that can be filled

by Black, earning two points in wei-ch'i. But if White fills one of these dame, he will lose his group. Our 1941 rules for reconciled wei-ch'i prevent such occupation earned points.

(2) In the 1941 publication we advocated generalized ko: prohibition of a board play which repeats a whole-board position previously existing. This prevents a drawn game by cyclic repeat. Triple ko, chousei, and other cyclic situations are played out on their merits. As in classical ko, the outcome depends upon the ko threat balance. We submit that a drawn game is justified only in the case of jigo (equality of points), and that a drawn game by cyclic repeat is contrary to the spirit of the game. Generalized ko was first suggested, so far as we know, by Hajima Yasunaga.

A minor deviation from traditional wei-ch'i and igo in our 1941 rules is the suicide play. In figure 2 the play of *1 includes removal of the surrounded five-stone group. This play can be used as a ko threat, since if ignored *3 in figure 3 will kill the white group. The suicide play adds tactical richness to the game, and only centuries of tradition are against it.

A complete statement of the rules and their justification require the scope of the book now undergoing final revision.

Karl Davis Robinson

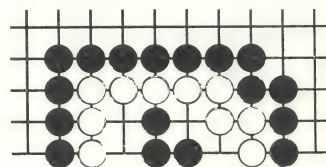


Figure 1

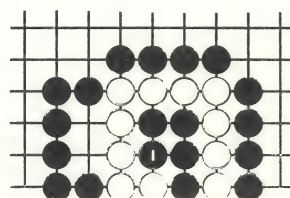


Figure 2

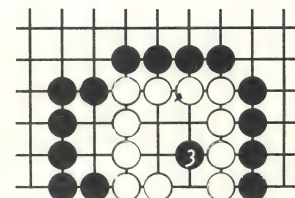


Figure 3

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| (1951 Memberships) | - | (35.00) |
| 1953 Memberships, regular | 483.00 | (378.00) |
| 1953 " student | 5.50 | (9.00) |
| 1954-5 Memberships | 9.00 | (3.00) |
| Sale of Back Issues | 117.00 | (80.25) |
| Donations | 22.50 | (9.25) |
| Receipts | 637.00 | (514.50) |
| Total | 803.61 | (596.14) |

Disbursements

| | 1953 | 1952 |
|---|----------|-------------|
| Journal - 4 issues, Typing, Print- ing and Photography | \$445.36 | (\$342.38) |
| Postage | 53.00 | (38.00) |
| Stationery | 57.88 | (32.25) |
| Miscellaneous | 16.40 | (12.05) |
| Bank Service Charge | 2.85 | (4.85) |
| Total Disbursements | 575.49 | (429.53) |
| C.O.H. Oct.31, 1953 | 228.12 | (166.61) |
| Total | 803.61 | (596.14) |

(An In-Out item not shown in the above figures is the \$128.00 col-
lected and disbursed by the Association in the "Masubuchi Drive".)

THE AMERICAN GO JOURNAL

Volume 4 No 3 1/2

November 1953

As many of our readers know, Miss Tatsuko Masubuchi, fifth degree professional master, has been visiting this country. Her stay in New York has been a memorable experience for us; a more complete account will be found in the next issue of the Journal. At the moment, we mention Miss Masubuchi's visit as apology for the fact that the December issue of the Journal will be mailed a month or so late - we have been so pleasantly occupied that we haven't done our homework.

So that our avid subscribers will not feel completely neglected, we are sharing with you a letter from Dr Walter Marseille which interested us. (We wish such valuable contributions were more frequent) And miscellany, such as the fact that the time for annual reports, the payment of dues and the election of officers is again upon us.

Organization Business

The annual report of the Treasurer follows. As in the past, it covers operations from one October to the end of the next - a period chosen for convenience so that it can be sent out in advance of the annual meeting. For comparison, last year's figures are also given.

Receipts

| | 1953 | 1952 |
|-------------------------------|----------|-----------|
| Cash on hand November 1, 1952 | \$166.61 | (\$81.64) |
| (1951 Memberships) | - | (35.00) |
| 1953 Memberships, regular | 483.00 | (378.00) |
| 1953 " student | 5.50 | (9.00) |
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| Total | 803.61 | (596.14) |

(An In-Out item not shown in the above figures is the \$128.00 collected and disbursed by the Association in the "Masubuchi Drive".)

It is the judgement of the Executive Committee that it would be advisable to increase the annual dues of the Association from three to four dollars. It will be noted that we have been keeping our heads above water only because of the demand for back issues. This is living on our capital, in a sense, and cannot continue - for the simple reason that our stock of back issues is approaching depletion. We hope that this increase meets with the approval of the membership - an approval which can be most eloquently expressed by writing checks payable to the Association, now!

The annual meeting of the Association will be held at 8 P.M. on January 11th, 1954, at the Marshall Chess Club, New York City. The President has appointed a Committee to receive and make nominations for officers for the coming year; members are requested to suggest names to this Committee, which consists of:

Mr Fritz Kastilan, Chairman
Dr Ralph H Fox
Mr Takao Matsuda

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The next volume of our Journal will be Number 5. At one time, five years of continuous publication looked like a visionary goal. It will soon be an accomplished fact, Deo volente. How about the next five years? We think the Journal is of value in promoting Go, in that it helps the semi-experienced player to gain strength. (New players are not likely to be attracted by anything so formidable and technical as the Journal; it is up to the enthusiastic old player to catch the new fish!) So we would like to keep the Journal going. Whether we will or not, beyond next year, depends on whether or not we can get more help in polishing articles, getting them ready for typing, and finally proof-reading them. Of course, not one of our gentle readers is under any obligation to help - any more than your Editors are under obligation to continue. We merely think it fair to point out that if everyone says "Let George do it", George is going to quit sooner than he otherwise might. (Yours sincerely, George.)

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Letters such as the following, stating and clarifying general strategic principles, are most valuable, and we wish they were more frequent. It might be remarked that we withheld complete confidence in the master's comments because of the very indirect route (through the German) by which they reached us. Mr Rüger does not always make it clear whether the comments in his publications are his own or those of a Japanese master. He does admit making some revisions - a weakness that all editors share.

A LETTER TO THE EDITOR

Sir:

With much sympathy I have noted the two editorial comments to the 5-stone handicap opening...(on White 45 and Black 58, page 23, Vol 4, No 2). You have given vent to the frustrated feeling of "What is going on here - this cannot be right, or can it?" which we so often experience when we study Japanese fuseki analyses. Only, you have put it very mildly when you said, "We may wonder why White P11 is not followed more promptly by a black play to end the danger in the corner," and when you later politely cover up for the master by commenting, "... but of course White cannot always take time to make his groups completely safe in a five stone game." In an earlier contribution I have insisted that Japanese masters do "swindle"; therefore I would like to remove the two apparent contradictions that you found in this fuseki study and thus help to clarify the meaning of Japanese comments in general.

It is one thing that the masters use "hamete" (trick moves that incur disadvantage when correctly answered, but yield extra dividends when treated incorrectly) in games with high handicap; it is another thing to assume that they would introduce hamete into didactical fuseki studies. The latter, to the best of my knowledge just is not done (unless, of course, it is done explicitly and with an explanation of the correct counter-play). Consequently, there would be something very wrong with this fuseki if there were not perfectly good answers to the criticisms implied in your comments.

If you analyze the danger that exists "in" the SE corner after White 45, you will find that it is not so much "in" the corner as in the whole region between Black L3, N4 and Q4: White can make Ko by answering Black Q1 with R1 and use the fact that it takes four moves to kill his temporary position in the corner to cut not only at P3 and Q5, but later on also between L3 and N4 and, depending on Black's line of play, perhaps even between N4 and N6. Now, against these possibilities Black does take immediate remedial action by 46 H6 - a move which forces White to press against L3 with a subsequent strengthening of the whole black position. It is true that the danger is not entirely eliminated, but the remaining white threat concerns only the black men at R5 and S4, and protection against that threat can be postponed until later (see Black 64 and 68).

For Black to play 46 R3 or similarly would be a waste. For this reason Black follows the rule that a position which is almost safe is best defended by pushing a weak group of the opponent's against it.

Now to the second puzzle. If Black after 58 should play J4 as you suggest, White cannot make two eyes, but he can run away by L7 (if then B. M8, W. L8 and subsequently J8; note that after White L7 a white move on G5 becomes a very strong threat, and also that in any attempts of Black to lead out J4 it seems that he cannot capture the white stones on H3 - which means that Black J4 gains very little unless White lost the whole group). Since the strategic advantage of L7 for White is great, J4 would be a poor move. It should be noted that the same is true in all situations

Letter to the Editor continued

where a premature "nakate" (move inside a hostile group to destroy its eyes) is attempted. The fact that the opponent (in this case White) is forced to answer tends to obscure the more relevant fact that the over-keen attacker loses points with every move in further pursuit of a group that cannot be killed. Even taking into account some black gain around J4 (assuming correct black continuation after the mistake of B. J4) I would estimate the black loss through the exchange of the two moves B. J4 and W. L7 at seven to ten points. That is quite a lot. In most cases the attacker will pursue the incorrect line of play for more than one or two moves with a consequent loss of perhaps fifteen or twenty points. From this follows that premature nakate is a much more damaging mistake than, say, a mediocre defensive move. A player making nakate should, therefore, think twice and be aware of the implication of his move - nakate means, in all probability, that the whole game will be decided in the ensuing local action. Another way of putting it is to say that premature nakate is the safest method to lose sente without that fact being quite obvious.

It should be noted that the above argument is on the fictitious basis of "what would White answer to Black J4 after the 58th move?" - fictitious because after the 58th move it is White's turn. And what does White play? White's 59, 61 and then again 67 re-enforce White's group at the right edge, because without this re-enforcement the above suggested escape of White's lower group by W. L7 would lead to the loss of that right edge group. In other words, the question that you have raised in your comment after the 58th move is actually answered by White's 59th move. Now, your question should be revived and asked again of the final position given because after B. 68, White's escape by L7 would again be at the expense of a dangerous weakening of the right edge group. Therefore, White 69 should probably be something like O7 (but L7 or G5 should also be considered).

The point that bears repeating is the risk involved in a nakate move - if it does not kill, it usually is a serious mistake. But, then, the point I really wanted to make is: Never underestimate the comments by Japanese masters. As a rule they stem from professionals above the 5th rank and are of unquestionable reliability. The trouble is not in any lack of reliability but rather in their deplorable brevity, which often leaves points obscured that most American players would like to have explained. In my experience, you will always arrive at correct conclusions when you take the master's comment as an established truth. This leads into a kind of backward arguing. In the present case this backward argument would run something like this: since it is too obvious that B. J4 would destroy W's eyes, there must be another way for White to live, for otherwise the master's comment about W. 51 securing the white position by a sacrifice that keeps sente would be invalid. I will admit, however, that it is not always easy to believe what the masters say and to cultivate at the same time one's independent judgment - in the margins of my Japanese books on Go there are numerous question marks of long standing.

Sincerely,

Walter W Marseille

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Equipment List - issued December 1953

Please Note: THE ASSOCIATION does not handle or sell equipment; it only supplies information as best it can. Prices are subject to change without notification.

Japanese stones, bowls and boards. Obtaining these from Japan is subject to three difficulties: prices may change in the interval between ordering and delivery, orders are subject to great delay, and the U.S. Customs is capriciously variable in amount of duty levied. Therefore we have given up trying to keep up to date. The greatest difficulties have arisen on orders for thick Go-bans. On other items those interested should write for information directly to Bright Star Trading Co, Hirakata P.O. Box No.11, Osaka, Japan.

Katagiri and Co, 224 East 59th Street, New York City, sell a complete imported set for \$15.00 plus postage. The wooden folding boards are not as attractive as the Bright Star ones, but otherwise the set is about the same as Bright Star's grade "C" stones and chestnut tsubos. (The present Bright Star price for such a set - with the better board, would be \$15.30.) If enough interest is shown, Katagiris will enlarge their stock.

Joseph Drueke Co, Grand Rapids 3, Michigan, handles both imported and domestic equipment. We have seen no samples, and have no details on prices.

COMPLETE DOMESTIC SET: Stones made of catalin (a heavy unbreakable plastic) which in our opinion compare well with the better Japanese stones, in plastic bowls, and with a 19 x 19 cardboard board, at \$19.50 the set, may be ordered from Mr Henry Westphalen, 73 Serpentine Road, Tenafly, New Jersey. Boards only, 75 cents each, two for \$1.35. (Postage included)

STONES ONLY: in the form of small poker chips, in plastic boxes, at a price of \$2.00, may be ordered from: Mr G. Robert Leopold, 145 East 49th Street, New York 17, New York. (Postage included)

GO LITERATURE

The Game of Go, by Lester and Elizabeth Morris. A 23 page booklet giving the rules and an illustrative game. Intended for those previously unacquainted with the game. Price 25 cents, payable in stamps. Order from: Mr Lester H. Morris, 25 Wilmer Street, Madison, New Jersey.

Modern Chess Strategy, by Edward Lasker. Contains a valuable appendix on Go. Order from your bookseller. Price \$4.50 plus postage.

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